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ABSTRACT

If the non-native teacher of English as a foreign language hopes to approach a high standard of oral competence in the language, he must cultivate some conscious perception and control of intonation. He can achieve this objective in various ways. Situations in which natural speech occurs would be ideal but few teachers have the opportunity for contact with natives. Movies offer the second-best alternative in that the dialogue can help teachers perceive rhythm and analyze expressive intonation. The use of recordings is recommended for improving the teacher's control of interpretive intonation. But exposure to the language is not enough. Reading the available material on English intonation can also be useful. The purpose of this document is to aid the EFL teacher in improving his intonation. First, the functions of intonation are discussed. Then ten specific problems of teachers whose native tongue is Portuguese are mentioned, such as failure to rise after "vocatives" and failure to begin an interrogative sentence with a question word on medium pitch instead of high pitch. There are also six minidiálogos for self-teaching which show various types of intonation. Ten annotated bibliographical references are provided.
 (CPM)

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6. Did the speaker make an abrupt pitch drop/pitch jump anywhere?
7. Did the speaker use a "neutral" or a "contrastive" intonation?
8. If he used a "contrastive" intonation, which words were contrasted at Pitch 3?
9. Was the contrast explicit or implicit in the context?
10. What happened to the last one-syllable word at the end of the sentence? Was its vowel lengthened?
11. Was that vowel pronounced as a downward/an upward glide?
12. What kind of intonation was used: Rising?/Rising-falling?/

Rising-falling-rising?

13. In reading a text, did the speaker use a rise or did he stay level at the points of the sentence marked by commas?
14. Did High Pitch and Strong Stress coincide? Why/Why not?
15. What would happen if you transferred a Brazilian Portuguese intonation to the English sentence you have just heard? Would your English sound unnatural? Emphatic? Sarcastic? Unfriendly?
16. How does the speaker divide the sentence? How many "meaningful segments" are there?

II — SPECIFIC PROBLEMS (Examples from the series Yázigi English Program)

1. Failure to rise after "vocatives". YEP 2 — Lesson 8 — Dialogue A

hap leg, hap leg, ⁱp?

What pened to your Zip? instead of What pened to your

2. Failure to begin an interrogative sentence with a Question Word on Medium Pitch (2) instead of High Pitch (3). YEP 2 — Lesson 1 — Dialogue A

Where IS

is it? instead of Where it?

3. Failure to rise to High Pitch (3) on DIDN'T and drop to Low Pitch (1) on YOU in "confirmation tag". YEP 2 — Lesson 9 — Dialogue A

yes

You knew we had an exam terday, didn't you? instead of

yes didn't

You knew we had an exam terday,

 you?

4. Use of High Pitch (3) on questions with DO/DOES/DID, thus conveying meaning of INSISTENCE. YEP 1 — Lesson 5 — Dialogue A

Does bot h?

he like both? instead of Does he like

5. Failure to use High Pitch (3) on contrasted items. YEP 1 — Lesson 8 — Dialogue A

pay, you O.K.?

Good idea. But you O.K.? instead of Good idea. But pay,

6. Failure to rise after polite expression so as to convey a friendly attitude. YEP 1 — Lesson 1 — Dialogue A

 t h a n k s.

No, thanks. instead of No;

7. Failure to use a rise on the "information tag". YEP 4 — Lesson 1 — Dialogue

 QUEUE, QUEUE, you?

You mean don't you? instead of You mean don't

8. Failure to start a question on Medium Pitch (2) and extend the rise throughout. YEP 3 – Lesson 5 – Dialogue

there
Is anything you'd like me to mail? instead of

Is like me to mail?
there anything you'd

9. Failure to glide (to lengthen the vowel) in one-syllable words in which there is a falling pitch. YEP 2 – Lesson 6 – Dialogue B

ten ten
It was to four. instead of It was to f
our.

10. Failure to use a rise where there is a COMMA, as in a series, for example. YEP 2 – Lesson 8 – Reading

rent, food, clothes and entertain
You spend a lot of money on ment.

instead of
You spend a lot of money on rent, food, clothes and entertainment.

III – MINIDIALOGUES FOR SELF-TEACHING

1
Jim – How are you, Bill?
Bill – Fine. How are YOU?

Comments:

Contrastive intonation.

2
Mary – My sister has a new job at the Royal Bank.
Jane – Royal Bank? Where is it?
Mary – It's downtown.

Downward glide.

3
Joe – Pelé's the greatest soccer player, isn't he?
You – He sure is.

Confirmation intonation.

4
Nancy — My brother's at the club.
every Sun^{day}

Fred — Does he go there

Extended rise.

5
Jim — I didn't see that movie but John did.
he?

Contrastive intonation.

You — He liked it, didn't

Information intonation.

6
You — I think Joe talks too fast.

DOESN'T

Bill — No, he talk too fast.
He speaks English like a native.

Contradictory intonation.

IV — SOME CONCLUDING REMARKS

The following comment by Leeson, although aimed at learners, seems to be particularly applicable to the teacher of English:

"... he must be able to recognize not only the basic intonation patterns of the language, but also those carrying extrinsic information which may be vital to his functioning in the language. To this end, he needs to have experience of a range of speakers in different situations using as wide a variety of intonations as possible" ¹⁰

If the teacher follows such bit of advice and does most of the things we have suggested in this article he should be able — given some TIME, PERSEVERANCE, and alas!, that still largely unknown variable, APTITUDE — to control the following intonations: contrastive,

contradictory, vocatives, greetings, tags, echo or repeated questions. He should, last but not least, be able to develop a good control of appropriate POLITE INTONATIONS in American English.

Editor's Notes: 1) This article is a sequel to IMPROVING YOUR AMERICAN ENGLISH PRONUNCIATION: A self-teaching checklist for Brazilian Teachers, by F. Gomes de Matos and Doris S. Michaelis - CREATIVITY N° 14 - May, 1975; 2) While the melody of speech and musical melody differ, it is recommended that you listen to songs for further developing your acquisition of typical intonation and stress patterns of English.

Bibliographical references

1. Ladefoged, Peter. *A Course in Phonetics*. New York: Harcourt Brace Javanovich, Inc. 1975. 296 p. this book is particularly recommended to those who have never taken a course in Phonetics. Each chapter is followed by Analytical and Performance Exercises. Intonation is dealt with in Chapter 10. The definition of Intonation is on page 279 of a Glossary of Technical terms.
2. Bolinger, Dwight *Aspects of Language*. 2nd edition. New York: Harcourt Brace Javanovich, Inc. 1975. 682 p. In the book's Subject Index there are 34 references to Intonation. Bolinger's treatment of intonation in terms of Emotional range, pitch direction, and relative height is described in the section Prosody (pages 46-53). *Aspects* is very competently written. A "must" item on the teacher's shelf.
3. Bronstein, Arthur J. and Beatrice F. Jacoby. *Your speech and voice*. New York: Random House, 1967. 294 p. Although this text is designed for use in "voice and diction classes", it is particularly valuable because of its summary of The Prosodic

Features (Stress + Intonation) in chapters 3 and 4. The definition of Intonation is on page 45.

4. Gleason, H.A. Jr. *Linguistics and English Grammar*. New York: Holt, Rinehart and Winston, Inc. 1968. The quotation is from page 179.
5. Bolinger, Dwight (Ed.) *Intonation. Selected Readings*. Middlesex, England: Penguin Books Ltda. 1972. 464 p. This valuable collection focuses on such topics as Intonation and Grammar, Intonation and Emotion, Intonation and Music. The example taken from this book is on page 12 of Bolinger's introduction.
6. Bowen, J. Donald *Patterns of English Pronunciation*. Rowley, Massachusetts, 1975. 276 p. This is the most recent "pronunciation manual" focusing on American English. Its nine chapters deal with Intonation (chapters 1,4,7) Vowels (2,5), Consonants (3,6), Vowels and Consonants (8), Functional Synthesis (9). The example taken from this book is on page 184.

7. In addition to Bowen's recent handbook, four other useful manuals are: Prator, Clifford H. and Betty Wallace Robientt. *Manual of American English Pronunciation*. New York: Holt, Rinehart and Winston, Inc. 3rd edition, 1972; *English Pronunciation* by the Staff of the English Language Institute. Ann Arbor: University of Michigan Press. 2nd edition, 1974; Allen, Stannard W. *Living English Speech* (British English). London: Longman Group. Latest printing: 1974.

Drills and Exercises in English Pronunciation. Stress and Intonation. 2 volumes. Prepared by English Language Services. New York: Collier Macmillan International, Inc. 1967.

8. There are several recorded texts available. Particularly useful are *Seven Plays from American Literature* adapted by George P. McCallum. Published by English Language Services. Stories by Edgar Allan Poe and others. There is a text and 4 cassettes.

Also recommended is *Stories for Acting from American and English Literature*. The plays have been recorded by British and American professional actors. Same publisher. Text and 3 cassette tapes. To order such items contact your bookseller.

9. Lefevre, Carl A. *Linguistics, English, and the Language Arts*. Boston: Allyn and Bacon, Inc. 1970. 371 p. Although addressed to the native teacher of English, this book contains a good summary of American English Intonation in Chapter 9. There is a useful section on Intonation in Oral Reading in Chapter 10. Some of The Teaching Suggestions made by the author can easily become "self-teaching strategies" for the non-native teacher of English.

10. Leeson, Richard. *Fluency and Language Teaching*. London: Longman Group Limited, 1975. The quotation is from page 174.

Secretário da AIMAV inaugura Escola Yázigi em São Paulo

Prof. Dr. Marcel de Grève,* Secretário Geral da Association Internationale pour la Recherche et la Diffusion des Méthodes Audio-Visuelles, inaugurou, a 11 de agosto deste ano, a 24ª Escola Yázigi

da Grande São Paulo. Transcrevemos, a seguir, as palavras pronunciadas pelo insigne Diretor da Faculdade de Filosofia e Letras da Universidade de Gand e Professor da Universidade de Bruxelas:

"Meu prezado amigo Fernando Silva, Presidente do Instituto de Idiomas Yázigi, digníssimas autoridades, Profa. Nanami Ishida Ferraz Alvarenga, Diretora desta ESCOLA, Senhoras e Senhores:

Foi-nos atribuída a honrosa incumbência de inaugurar esta unidade escolar Yázigi. Até nossa chegada ao Brasil conhecíamos o valor educacional do Instituto de Idiomas Yázigi através de análise dos materiais didáticos, produto do Método Yázigi, e de contatos pessoais e epistolares com a Diretoria Pedagógica, isto é, com o Prof. Gomes de Matos que, coincidentemente, exerce as funções de Vice-Presidente da AIMAV. Nestes 20 dias de permanência no Brasil, a convite do Yázigi, pudemos constatar o verdadeiro alcance do trabalho desenvolvido por uma organização privada suigêneris, da qual não temos similar na Europa. Um dos aspectos mais dignificativos do Yázigi é o alto nível de criatividade metodológica com que são elaborados os livros de texto e todos os suportes audio-visuais.

Para nós que, a exemplo do Yázigi no Brasil, propugnamos por uma Metodologia Humanística no Ensino de Línguas, impressionou-nos a seriedade com que o Yázigi estrutura e implementa

os programas de formação e treinamento de seu corpo docente. A dimensão humana do Yázigi estende-se, entretanto, ao próprio ambiente físico onde se instala a ESCOLA. É aqui onde o aprendiz vivencia a língua estrangeira de maneira sistemática mas tão brasileira e agradável — aliás o HUMOR só tem sido utilizado com sabedoria psicopedagógica pelo Yázigi, um pioneirismo que nós europeus já começamos a reconhecer.

Congratulamo-nos com a Diretoria Nacional do Yázigi e com a Diretoria desta Escola em particular pela instalação de mais um centro de ensino-aprendizagem onde um método brasileiro atende às necessidades de aprendizes brasileiros. Ao declararmos inaugurada esta Escola, fazemos votos de que esta célula, integrante da grande família Yázigi, contribua para o progresso educacional desta notável metrópole, capital cultural do Brasil. Parafraseando um slogan que vimos na televisão outro dia, diríamos que o Yázigi, refletindo o espírito progressista do Brasil, é uma instituição que já está bem na frente, na vanguarda das realizações mais produtivas na metodologia do ensino de línguas em todo o mundo."

Novo Delegado da AIMAV no Brasil

O Prof. Dr. Izidoro Blikstein, da Universidade de São Paulo, foi nomeado delegado da AIMAV no Brasil, por ocasião do IX Seminário Brasileiro de Linguística, realizado em Porto Alegre sob os auspícios do Yázigi-AIMAV-UFRGS de 25 a 31 de julho deste ano.

As pessoas interessadas em receberem informações sobre a Association Internationale pour la Recherche et la Diffusion des Méthodes Audio-Visuelles devem escrever ao Dr. Blikstein, à Rua Padre João Manoel 774, apto 161, CEP 01411 São Paulo, S.P.

* Nota da Redação: Dr. De Grève é co-autor com F. Van Passel de *Linguística e Ensino de Línguas Estrangeiras*. São Paulo: Pioneira, 1975.